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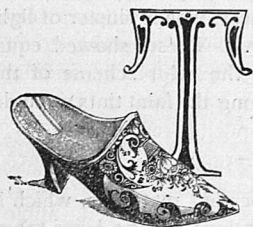
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# CERAMICS

## ROUEN FAÏENCE.



THE manufacture of Rouen faïence belongs to two distinct periods. The first comprises the sixteenth century; the second the end of the seventeenth century and the whole of the eighteenth. There is now no reason to doubt that it was at Rouen that enamelled pottery was first introduced into France, although the honor was long claimed for Nevers. Two tile pictures, in blue, green, yellow, and white, from the Chateau d'Ecouen, made in 1542, composed of 238 tiles, representing the historical incidents of Marcus Curtius leaping into the gulf, and Mutius Scævola holding his hand in the fire—until recently at Orleans House, Twickenham—and a plaque from the same chateau, with the cipher of Anne, wife of the Constable de Montmorency, and the inscription "Made at Rouen, 1542"—now in the Ceramic Museum of Rouen—decide this point beyond dispute; for it was not until 1565 that Louis Gonzaga, Duke of Nevers, sent for his Italian artists, who subsequently established the faïence factory in the latter place. But faïence was made in Rouen as early as 1535 by Marreot Abaquesne. From 1542 to 1647 operations seem to have ceased. Nicolas Poirer, Sieur de Grandval, in 1646, obtained a patent for its manufacture, which he transferred almost immediately to Edmonde Poterat of Saint-Sever, to whom are attributed those distinctive styles of decoration resembling lambrequins and lace, an example of which is shown in our illustration of the curious helmet-shaped cup.

In the Ceramic Museum of Rouen are to be seen a plate with the Poterat arms, and the words "Made at Rouen, 1647," and a salad-bowl upon which is inscribed "Brument, 1699." The polychromatic decoration of the latter is the usual blue upon white enamel ornament, with combinations of yellow, green, and red. Toward the close of this period we find the Rouen potters imitating first the decorations in vogue at Nevers; then the Chinese blue-and-white so much esteemed in Holland, and finally settling down to their own characteristic styles, founded upon Oriental models. Poirer's patent expired about 1700, and then factories started up so rapidly that soon there were no less than eighteen in active operation. From 1710 to 1730 was doubtless the best period of Rouen faïence. Following the style of floral wreaths and bouquets surrounding landscapes painted on white, came the lambrequin and lace designs of the elder Poterat. We have, too, at this time the brilliant decoration known as "à la corne," showing Chinese pinks, peonies, and other bright-hued flowers issuing from a cornucopia, with gayly-colored birds, and butterflies and other insects in the interstices between the flowers. An illustration of a plate in this style is given herewith.

The profit accruing to the promoters of the potteries of Rouen encouraged neighboring cities, like Lille and Sinceny, to engage in ceramic manufacture, which, in some instances, was attended by marked success. There is, in the Du Boullay collection, a beautiful polychromatic plate after Callot, from the Sinceny factory; the drawing is clever and neatly done, and the border is a particularly skilful combination of musical instruments and animal forms. This piece was exhibited at the Paris Exposition of 1878, as was also another Sinceny plate decorated in blue camaïeu.

Louis XIV., being straitened for money to carry on his wars, sent his plate to the mint, and had a dinner service of Rouen faïence, marked with the fleur-de-lis, made for his use. This incident probably contributed much to the popularity of the ware; for it soon became the fashion in France to use faïence in place of plate, and the potteries profited greatly by the innovation. Probably the best collections of Rouen ware are to be

seen in the Rouen, Sèvres, and South Kensington museums. There are some good pieces in the Trumbull-Prime collection in the Metropolitan Museum of Art.

## CHINA PAINTING FOR BEGINNERS.

### I.

OLD subscribers to THE ART AMATEUR who, by following the instructions given in its early numbers, and the exercise of patience and industry, have at-



ROUEN PLATE WITH "CORNUCOPIA" DECORATION.

tained a reasonable degree of proficiency in painting on porcelain, will pardon us for now repeating some of these instructions for the benefit of more recent readers. It is probable, however, that even the practised student may find some valuable suggestions in this article, in which we have freely drawn from M. Gustave A. Bouvier's excellent little treatise on china painting. The colors named here are the Lacroix tube colors.



ROUEN CUP WITH "LAMBREQUIN" DECORATION.

The pupil who has had no experience in water colors or in oils—who, in fact, has not yet learned to "set a palette," in beginning ceramic painting should be satisfied to work in monochrome—that is to say, in one color only, heightened by one or two other tones. Four designs for painting plates in this simple style were given in our first issue (June, 1879), and in November, 1879, December, 1879, May, 1880, appeared other suitable designs for this mode of decoration.

Monochromes may be "en grisaille," green, blue

green; blue, violet of iron, carmine, purple, capucine red, sepia, red brown, or bitumen. Deep red brown and violet of iron are the two colors easiest to be used.

Grisaille monochrome: Light gray No. 1, touched up with brown gray. Grays Nos. 1 and 2; mix a little carmine No. 1 to warm up the tints. On porcelain the bodies of Cupids are often done in grisaille, with a little carmine at the extremities.

Green: Emeraldstone green and deep green.

Blue green: Blue green touched up with same color.

Blue: Deep ultramarine; dark blue; permanent white. Or common blue shaded with itself; any other blue would spoil it.

Violet of iron: Violet of iron, and the same with a gray tint.

Carmine: Light carmine A; deep carmine No. 3.

Purple: Deep purple, strengthened by the same tint placed at the second firing.

Capucine red: Capucine red; orange red; sepia. Or orange yellow and capucine red in juxtaposition; the capucine red touched up with red brown.

Sepia: Sepia, touched up with the same shade.

Red brown: Orange yellow for light and distant tints, the foreground deep red brown. Or deep red brown heightened with bitumen. Or deep red brown and sepia.

Bitumen: Yellow brown; brown No. 3 bitumen; browns Nos. 4 or 17.

The design having been traced upon the porcelain or china, you take the tube of color and uncork it with care. Squeezing out the color from the extreme bottom of the tube, you set about the tenth part of its contents on your glass palette, which should be extremely clean. Grind it with the palette knife (of steel or of ivory, according to the color) for about a minute. Sketching in is done with the finest pointed of your brushes dipped lightly into the little bottle of spirits of lavender, then filled with a little of the color taken from the edge of the lump, turning the brush meanwhile between your fingers to get a fine point. It is better still

to work with the color diluted with water and with the addition of a little dextrine, which gives it the advantage of resisting the oils. Indicate lightly the nose, the mouth, the inner corners of the eye, and mark lightly between the fingers. You need not efface this outline.

You will then begin to paint the head, taking a larger brush to spread the color broadly and quickly, using very little medium. Put a rather light local tint; while the color is still wet deepen the tone beneath the arch of the eyebrows, the cheeks, the extremity of the chin, and the parts to be shaded, taking care meanwhile to leave out the bright lights, or those reflected, which should remain of the first tint, in order that the shadows may give an appearance of roundness. Take next a small dabber with a flat top, and holding it perpendicularly, dabble lightly before the color has time to dry.

Do the hair after the flesh tints have been laid on, toning the locks more or less. Here, however, no more dabber; on the contrary, the strokes of the brush must appear and mark the hair.

Pass on to the drapery and wash in broadly the principal shadows with a still bigger brush. It will be effective to preserve the white of the porcelain or china for the lights of the draperies. In the first painting spirits of lavender are used so that the color may dry less quickly. Do not be afraid to paint the drapery with strong strokes of the brush. Above all, let there be no harsh or dry marks: in painting there are no marks, but shadows and lights.

Before retouching, the painting must be allowed to dry, and the medium to evaporate, and you must not work again on it unless, lightly placing the tip of your finger on the painting, you feel scarcely any dampness left; some, however, must remain, for the color would easily be removed by retouching if it were in a pulverized state. The desiccation can be hastened by heating, either at a lamp of spirits of wine, or in an



oven; but you must wait until the piece is quite cold again before resuming your work.

The first painting must be treated with great care and kept very clean. While it is drying, it should be placed out of the reach of dust and damp; if it be a plaque, place it in a flat box with a proper lid to it.

When you retouch your painting, before the first firing, model by retouching with flat tints, which must be done very lightly, so as not to remove what is underneath; work almost dry, that is, without much soaking the brush in the spirits of turpentine. If the color does not spread easily, the brush is wetted with the least possible quantity of oil of turpentine, a drop of which has been poured on the palette. Spirits of lavender are of no use at this second stage.

To finish the monochrome completely, it is necessary to stipple the shadows, using very little rectified spirits of turpentine. If the beginner will master thoroughly the shadows of the original, he will not find it more difficult to paint in monochrome than to reproduce a drawing in black chalk or charcoal; the brush will take the place of the stump or chalk; the only difficulty that can arise being in the use of the mediums and in the lack of time for allowing the painting to dry. When the work is finished it is submitted to the firing. The parts which lack vigor are retouched.

In general few raised lights or reliefs are employed. Yet, in accessories, they heighten advantageously the brilliancy of the painting. The paint for raised lights is taken from the palette in a particular way: the brush must lift up a lump of color at the point, that it may be laid on the easier. Raised lights are placed on small flowers, on jewelry, pearl necklaces, etc.

A light in the eye is often marked with permanent white, but it should be used in great moderation and be only put on at the second firing.

Photographs from casts, medals, bas-reliefs afford excellent models for copying in monochrome painting. Copies of photographs on oval plaques are done with red brown, heightened with bitumen. Raphael's female figures on plaques for sconces are copied in light gray, retouched with brown gray, on a ground of very light carmine No. 1.

#### PAINTING A HEAD.

The drawing having been traced with chalk, proceed to sketch it in, which should always be done in the same color as the object. For the flesh take some flesh No. 1 at the tip of your brush, and indicate very lightly the outline of the eyes, the nostrils, the corners of the mouth, and the ears; but take care not to make a line all round the face, as the firing would produce a very bad effect. Paint likewise the face, the neck, and inside the fingers, but do not paint on the side of the light, which must detach itself by the local tint only.

With the ivory knife mix one third flesh No. 1 with two thirds ivory yellow; this forms the flesh color for the local tint. Prepare also a little yellow brown for the reflected lights. These two tints are to be applied almost simultaneously, one next to the other. Commence always from the top of the head, and only when the sketched outline is dry, otherwise the local tint will remove it. This tint must be laid on very thin; apply it quickly with precision and without deviation of tint—that is, without discontinuation of tint; look at the china sideways, and if the color is deficient in any place remedy that at once. Finally, the tints are made even by dabbling, and the flesh color is blended with the yellow brown by means of a very small fitch brush.

For faces high in color, yellow brown should be used with the reds and some violet of iron.

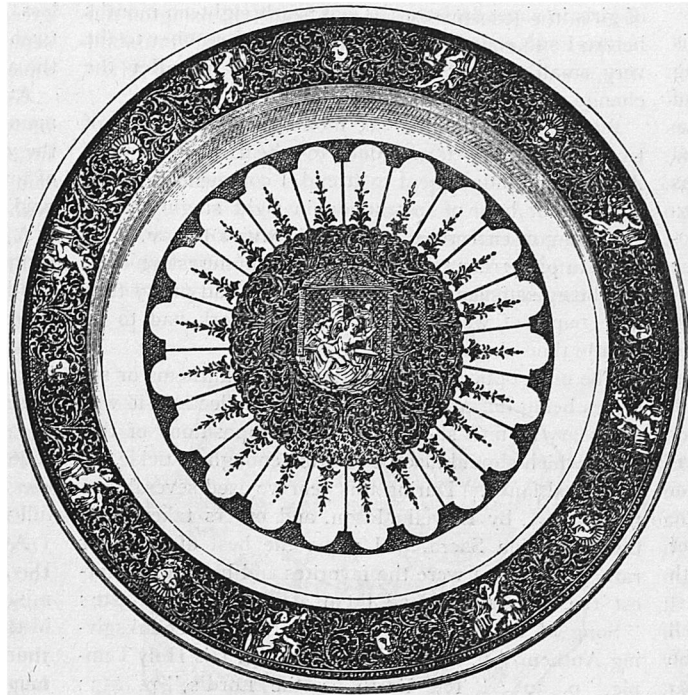
While the first tint is still wet, and before dabbling, the flesh color should be strengthened with some flesh No. 1 beneath the arch of the eyebrows, the cheeks, and the lower part of the chin.

Cast shadows are commenced with yellow brown and retouched with brown 108. Strong shadows are made of

violet of iron, and the edges of blue green and light gray.

Paint the lips with flesh No. 1, retouch with No. 2, but, above all, let there be no outline either to the upper or to the lower lip; nothing but a soft, flat, pale tint, somewhat strengthened for the shadow.

Blue eyes are made with sky blue and a minimum of blue green retouched with blue gray. Brown eyes, with yellow brown retouched with sepia or bitumen.

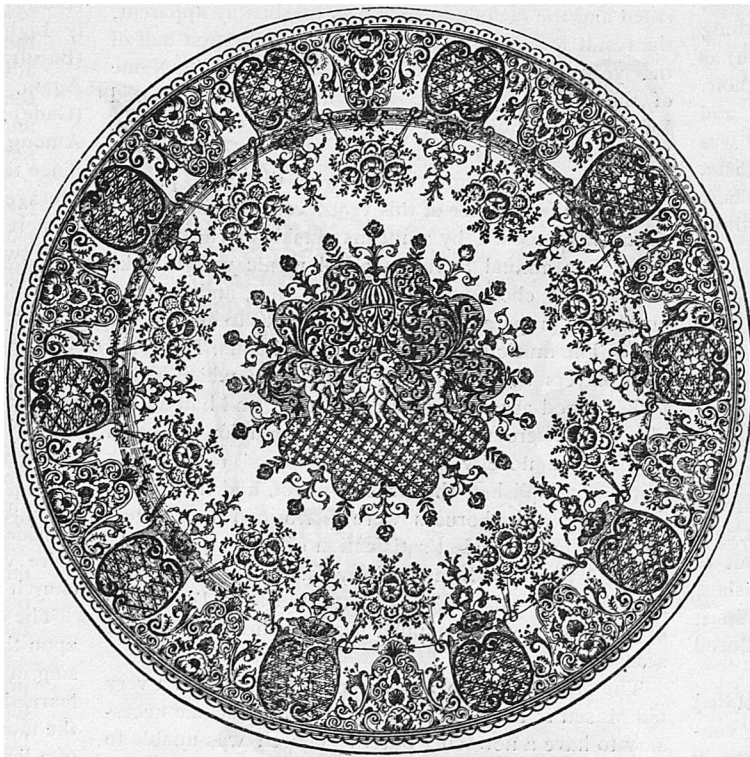


ROUEN PLATE DECORATED IN YELLOW ON A VIOLET GROUND.  
IN THE COLLECTION OF MAILLET DU BOULLAY.

The pupil, raven black. The sparkle is left white, or is laid on with a dab of permanent white.

Fair hair is begun with ivory yellow. The shadows are made with yellow brown and brown 108 graduated, and they terminate with gray and bitumen.

Colored draperies are begun like the draperies in monochrome: a flat general tint touched up again at once with the same tint to give strength to the shadows. There is nothing prettier than pink drapery shaded with blue, and yellow shaded with pink or capucine red.



ROUEN PLATE DECORATED IN BLUE ON A YELLOW GROUND.  
IN THE COLLECTION OF GASTON LE BRETON.

White drapery is begun with an extremely light gray mixed with green. Whites are reserved—that is, the greatest possible part of the china is left bare without paint, to form the lights.

The beginner will do well, if he paints a subject with several figures in it, to ascertain which colors throw back and which bring forward. In the foreground, light colors; white, pink, light blue, lilac. In the middle ground, blue, green, purple, and red. For the background, dark blue, brown, and dark green.

The ground is made with ivory yellow (for the lights), bitumen, gray, and a little violet of iron. Trunks of trees are begun with yellow gray, greenish gray, and bitumen.

The palette, set complete for figure subjects, includes the following colors: Chinese white, sky blue, light sky blue, dark blue, deep ultramarine, Victoria blue, blue No. 29 (special for porcelain, scales on earthenware), brown No. 3, bitumen, brown No. 4 or 17, yellow brown, deep red brown, sepia, light carmine A, carmine No. 2, deep carmine No. 3, light gray No. 1, gray No. 2, neutral gray, russet or warm gray, silver yellow, permanent yellow, ivory yellow (47 of Sèvres), yellow for mixing (41 of Sèvres), crimson lake, raven black, iridium black, yellow ochre, purple No. 2, crimson purple, deep purple, capucine red, flesh No. 1, flesh No. 2, deep flesh, orange red, grass green No. 5, brown green No. 6, dark green No. 7, deep blue green, deep chrome green, apple green, sap green, violet of iron, light violet of gold.

Among the heads for plaques, given in back numbers of THE ART AMATEUR, are: "The Fair Yseult," September, 1880, and a charmingly composed picture of a lovely fair-haired boy in mediæval costume (double page), November, 1880.

We have published among other full-figure designs:

The Troubadour, March, 1880.

Greek Girl Playing Solitaire, April, 1880.

Piping Boy and Girl Fishing, May, 1880.

Maiden and Youth on a River Bank, June, 1880.

Bernard Palissy, September, 1880 (double tile).

Girl in an Apple Tree, December, 1880.

Greek Girl, December, 1880.

Noble Lady in 16th Century Costume, January, 1881.

Nobleman in 16th Century Costume, January, 1881.

Mother and Babe (mediæval costume), April, 1881.

SOME of the pieces of the late replica of the Haviland White House dinner service at Messrs. Davis Collamore & Co.'s are decidedly superior to the original set now in Washington. This is especially true of the "Green Turtle" and "Clam Bake" soup plates, the "Red Snapper" fish plate, the "Studio" fruit plate, and the superb "Wild Turkey" dinner platter, all of which are gems of pictorial decorative china painting, and apparently are free from flaws of any kind. It is a good idea to break up the service into sets for courses, for it puts it within the means of many persons to buy a few pieces, who could not afford to pay the price for an entire service. As we pointed out in the extended illustrated review of Mr. Theodore Davis' work last December, we are given little more than a series of exquisite pictures on china, which, while they may be used for the table, are better fitted for display on the side-board.

THE artistic products of the English ceramic factories have probably never been so numerous and varied as they are to-day. Among the most recent examples at Messrs. Davis Collamore & Co.'s we notice some admirable specimens of crown derby of the Persian metallic order; the color, which is quite low in tone, having much of the soft delicate effect of old Satsuma decoration. From the factory of Moore Brothers is a large handsome vase of gold-bronze aventurine, with raised decoration of storks and grasses in Japanese style; and from the factory of Pinderborne & Co. is a large pilgrim vase with garlands of admirably modelled flowers in high relief—dogwood on one side and white and damask roses on the other.

AMONG many good examples of China painting at Edward Boote's show-rooms received from the Minton factory is the pair of double tiles decorated from designs by Mr. W. P. Jervis (of Stoke-upon-Trent), which, through the latter's kindness, we published in our issue of January, 1880. At the same rooms we noticed a capital Copeland plaque—a female head in Burne-Jones style—decorated by Eastley, and some clever landscape tiles of French and English scenes. More important, however, than these trifles for amateurs are some excellent fireplace tile facings from Mr. Boote's own factory in Staffordshire, which are modestly displayed here envied by a French "Limoges" facing, American "Low's Art tiles," and the products of divers English rival potteries—all of which are exhibited with a naïve impartiality which speaks volumes for Mr. Boote's calm confidence in the excellence of his own wares.